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CHURCH CHOIR TRAINING.

CHAPTER I.

FORMATION OF THE CHOIR.

On entering upon the subject of church choir training, the first question which presents itself for consideration and settlement is that of the formation of the choir, in other words, the source, character, proportion, and arrangement, of the materials of which it should be composed.

It will at once be perceived that there are cases to which any remarks which may be offered upon this part of the subject have but partial reference; the cases, that is, of cathedrals, collegiate churches, chapels attached to colleges, schools, and public institutions; of all places, in a word, where the composition of the choir is fixed by statute, immemorial custom, necessity, or obvious convenience.

Over and above these exceptions, however, and they are not very numerous, there remains the great mass of the parish churches of the land, where the choir is formed, as a rule, more or less entirely out of the general body of the worshippers, with the view of their taking the lead in the musical portion of the service.

I refrain from making any observations upon the different theories of divine worship considered by some persons to underlie and be illustrated by what are commonly called "cathedral" and "parish church" services respectively.

For the present I am chiefly concerned with those choirs which in the main confine themselves to the performance of such music as the congregations which they lead, and out of which they are formed, are able to join in.

It need scarcely be said that in every parish the composition of the choir must in great measure depend upon the materials available, but to some extent upon the kind of service it is intended to establish.

It is taken for granted that, wherever it can be done, a full choir of four parts will be made up. If for any reason all the four parts cannot be obtained, either the music should be specially arranged for three parts (S.A.B., S.T.B.), or else the voices should be in unison, unison-singing being decidedly preferable to mutilated harmony, although in itself it is not desirable, except for first attempts in church, or as occasionally affording an effective contrast to singing in parts.

In forming a choir, the decision will first have to be made, where choice is possible, whether the choir shall contain male voices only, or voices both male and female. If it is intended that the choir should be surpliced, the question is thereby decided; but the position of the choir in church cannot justly be held to decide it; for whether the time-honoured west gallery be assigned to the choir, or, what is immeasurably more suitable on every account, the body of the church, or the chancel, the choir can be properly arranged, however it is constituted, girls and women being no more out of place as members of a choir than boys and men.

This may be the place to remark that if the cassock be not used with the surplice, the dress of both men and boys, with or without the surplice, should be of studied sobriety, both in colour and in fashion; and likewise the dress of girls and women, when they are members of a church choir.

It is no part of the object of this primer to decide for or against the use of the surplice by church choirs, but only to give hints as to the advantages and disadvantages, from a musical point of view, of choirs variously constituted.

The voices of boys are generally thought to be more pleasing than those of girls and women, but they have the disadvantage that they do not last long; and, besides, a boy seldom learns to sing tolerably until just before his voice breaks. It may be said that the voices of girls and women, the question of the surplice

apart, have the advantage of being able to receive more continuous training, it being usually possible to retain girls and women in the choir for a much longer time than boys. On the other hand, there are difficulties connected with the weekly practices, especially in country districts where the population is widely scattered, which make it easier to arrange for the employment of boys than of girls and women.

The parish school will generally be the nursery and the mainstay of the choir. Boys and girls of sufficient musical capacity to be taught to take their places creditably in the choir are to be found in most schools. From private schools for boys also, efficient choristers are often drawn; and it is unnecessary to point out that from the hall, the grange, and the parsonage, aid in the matter of the choir can often be successfully sought. In the practice-room, no less than in the church itself, a most healthy and useful mingling of the various classes of society may take place, productive of much benefit, and, with the exercise of good sense, of no subsequent difficulties. With the view of binding the members of the choir together, the sense of their equality in God's sight should be carefully fostered. If there is a guild or association of church-workers in the parish, it certainly ought to include the members of the choir.

Two or three points should always be insisted upon. The members of the choir, of whatever age or rank, should be chosen from the homes of respectable, honest, God-fearing people, and, as a general rule, from such homes only.

Anything like showing-off should be carefully discouraged, and especially singing on week-days in places of mere amusement. However pleasant and advantageous it may be to sing secular music as well as sacred, it will not tend towards deepening in the congregation a sense of respect for religion, or for the choir, if the leading boy, for example, were to be heard of as singing at a music-hall, or at a public-house, on Saturday evening, and seen at church in his surplice on Sunday morning.

The great difficulty which choirmasters usually have to encounter, is to secure and keep up a supply of alto voices. When

women are not employed, or are not to be had, it will probably be found to be the most feasible plan to depend upon youths who have been trebles in the choir, the adult male alto voice of endurable quality being rare, and consequently difficult to obtain.

Where opportunity offers, the employment of trained professional vocalists, one of each part on each side, will be found to give confidence and cohesion to the body of amateurs in the choir.

The smallest proportion which the several parts should bear to each other, when the choir is complete, is as follows:—

6 trebles, 2 altos, 2 tenors, 2 basses: 12 in all.
14 trebles, 4 altos, 4 tenors, 6 basses: 28 in all.
20 trebles, 6 altos, 6 tenors, 8 basses: 40 in all.

There should be *at least* as many effective boy or girl trebles as there are voices of the other parts collectively; indeed a larger proportion of trebles, as far as half as many again as there are voices of the other parts collectively, and under some circumstances even twice as many, will not destroy the balance. When there are two or more altos and two or more tenors, an additional bass may be employed with advantage.

When the treble part is sung by women, it will generally be found sufficient if the trebles are twice as numerous as the altos or the tenors; thus:—

4 trebles, 2 altos, 2 tenors, 2 basses: 10 in all.
8 trebles, 4 altos, 4 tenors, 6 basses: 22 in all.
12 trebles, 6 altos, 6 tenors, 8 basses: 32 in all.

The arrangement of the choir which has in its favour antiquity, convenience, and efficiency, is that half of the choir should sit, in two lines, trebles in front, altos, tenors, and basses behind, on either side of the nave or the chancel.

The book desks should be open, ample in size, and of sufficient height to allow any one with ordinarily good sight to stand and read from them without stooping. The kneeling arrangements should be such as to allow of the body being kept erect without effort, a perfectly easy position being among the first requisites for good singing, inasmuch as all muscular exertion, even the

retention of an uncomfortable position, involves expenditure of the breath, which during singing ought to be applied, with the least diminution possible, to the production of musical sounds.

In placing the choir, the usual plan is to put the basses the nearest to the eastern end of the church, next to them the tenors, and then the altos. There is no special law beyond that of custom and convenience to guide one in this matter. Where all the choir are thoroughly and equally efficient, the opposite order is perhaps preferable, the piercing notes of the alto penetrating further than the rolling thunder of the bass.

Before I pass on to the special subject of the training of the choir, I wish to point out clearly to those whom it concerns that there is no "royal road" to success in this branch of teaching, more than in any other.

The possession of this primer, or of any similar work, will not act as a charm, and make up for the absence of those qualities upon which success depends.

Adequate knowledge, both theoretical and practical, painstaking industry, perseverance, patience, good temper, tact, and firmness, are alone to be relied upon to deserve and ultimately to achieve success in the management and training of a choir.

CHAPTER II.

TRAINING OF THE CHOIR.

As soon as the questions concerning the formation of the choir are settled, it follows to take in hand its systematic training.

We are met at the outset of our consideration of this part of the subject by the important inquiry: Under what management ought the choir to be placed?

Where the means are fully available, it is presumed that there will be three officers employed:—

1. The Precentor.
2. The Choirmaster.
3. The Organist.

The exact duties of the precentor, from the performance of which he takes his name, are in modern times almost, if not altogether, in abeyance; but the selection of the music, and the disciplinary control of the choir, should be in his hands, even if he is not possessed of sufficient technical knowledge of music to be the referee on purely musical points. In most parishes one of the parochial clergy executes what remains of the precentor's office. The power of admitting to the choir and of dismissing from it is sometimes exercised by the precentor. Admission and dismissal, however, are matters in which the incumbent of the parish should have the chief voice.

The choirmaster, when there is one, ought to be in fact the teacher, and the conductor of all the practices; while the organist should be strictly the accompanist, his services being generally given at full practices only. At the same time it should be remembered that the organ or the harmonium should be used very sparingly at any practice, separate or combined, in order that the choir may learn to depend upon themselves, and not upon the accompaniment.

At festivals, or other occasions when there is a large increase

of the choir, or when additional instruments are brought in, the choirmaster should conduct the service with his *bâton* from a position as visible to the performers, and as invisible to the congregation, as can be found. Caution should be observed in introducing instruments other than the organ, especially now that organs are so completely furnished with stops of all kinds. Whenever they are used, they should be thoroughly well played. Such a noise as that made by a half-taught brass band should never be heard in church.

Experience proves that, whatever be the theoretical perfection of the staff above mentioned, two officers are generally sufficient for the complete performance of the necessary duties. They may be either:—

1. Precentor and choirmaster.
2. Organist.

Or,

1. Precentor.
2. Organist and choirmaster.

The former of these two combinations will be found useful when the organist is inexperienced or unskilful, and one of the clergy of the parish, or a qualified layman, can take the position of precentor and choirmaster, the clergyman of the parish always retaining at least a rightful veto on the choice of the hymns and the music.

The latter of the two combinations given above generally works the best, one of the parochial clergy acting as precentor, with the powers and duties already described, the organist being the teacher, conducting all the practices, and acting as chief authority in purely musical matters. The advantage of uniting the offices of organist and choirmaster, when there are only two persons to govern the choir, is the more apparent, when it is considered that, there being ordinarily no conductor at the services, the organist, whatever be his position at the practices when there is a separate choirmaster, must after all be practically the conductor, and had therefore better be in sole charge of practices as well as services.

These questions being settled, the time has come for beginning in earnest the training of the choir.

It is of the greatest importance that each part by itself (S.A.T.B.) should at first receive frequent instruction, and that there should always be at least one full practice also each week. After a while it may be possible to dispense with the separate practice for the adult members of the choir, but it will always be necessary to keep up a separate weekly practice for the children of the choir, in addition to the full weekly practice, when every member ought to attend without fail. It will probably be requisite, even at a full practice, to take each part by itself through the music to be rehearsed; but care should be taken not to give more than its due share of time and attention to any one of the parts. And here let me mention, lest any one should think that frequent practices are a stamp of ignorance and inefficiency, to be done away with at the earliest opportunity, that the plan of both separate and combined practices spoken of above obtains in the largest and most celebrated choirs in England. It is to be feared that it is too often reserved for church singers to attempt even difficult music, and that in divine service, which they have not thought it worth while to rehearse beforehand. For the stage and the concert-room a preliminary rehearsal is a matter of course, and, if grumbled at, is never shirked with impunity. The rule about habitual attendance at practices ought to be quite as stringent where church choirs are concerned.

At the very outset it is best to take the children of the choir daily, if it can be managed, in small divisions of not more than six at most, and teach them the rudiments of music with the help of one of the many excellent primers which have been published of late years,* and of a black board ruled on one side for music. The same process ought to be gone through with each of the other parts by itself, and the adult members of the choir should have several combined practices as well, before the whole choir is brought together. It would be as well to

* See Appendix E.

begin all practices, separate and combined, with a short lesson on the rudiments of music.

Every member of the choir should be taught to read music at sight. Here we meet with the two rival systems of writing music, the Staff notation, and the Tonic Sol-Fa. Without ignoring or depreciating the merits which belong to the latter, merits which are said to be the more apparent when choirs of only a very small amount of intelligence have to be dealt with, I cannot but think it is unnecessary, inasmuch as the Staff notation is perfectly easy of acquirement, in some respects even more easy than the Tonic Sol-Fa, and, when once acquired, has the great advantage over its rival of opening the door to all music, instrumental as well as vocal. From the other pair of rivals, the "Fixed Do" system, and the "Movable Do" system, I think it possible to extract the good of each, by maintaining the "Fixed Do," and for the practice of intervals using numbers: "One-three," "One-four," &c., after the French custom, and so familiarising the ear with the sounds of the different intervals, ascending and descending. The "Movable Do" system, it will be observed, is equally applicable to both the systems of notation, and is not the exclusive characteristic of either; and the success of the Tonic Sol-Fa notation in producing accurate readers of music at sight depends more upon the adoption of the principle of the "Movable Do," by which intervals are readily mastered, than upon any mode of writing music. In some points, no doubt, the Staff notation is capable of simplification, and several very ingenious attempts in this direction have been made. A decided step would be taken, if the German method of naming notes, according to relative value, were adopted, perhaps with some modification of their present forms, and if the table of time-signatures were simplified in some such way as I have ventured to suggest in a little work of which I am the joint author with the Rev. R. F. Dale, "A Music Primer for Schools," published in the Clarendon Press series. The suggestion made there has met with the approval of such judges as Dr. Stainer and Mr. Barrett, who have printed the

proposed time-table *in extenso* in their "Dictionary of Musical Terms."*

After this somewhat long but not unnecessary digression, let us return to the subject of the teaching of the choir.

The preliminary practices should certainly not be held in church, and perhaps it is better that all practices should be held in the school or the mission room. As a general rule, one of the clergy of the parish should be present, especially if circumstances make it necessary that the practices should be held in church.

All practices, wherever they are held, should begin with a short collect, and end with another, or with the blessing, as indeed, I need not add, should the services in church also.

The teaching should consist, as has been said, of short lessons in the rudiments of music, notes, rests, staff, clefs, time and key signatures, marks and words referring to expression, pace, style, and such like, always with the assistance of the black board; and in singing there should be constant practice of long sustained notes, scale passages, and especially intervals, the habit of beating time during singing being always insisted upon.

For sustained notes the sound "ah" should generally be used, but occasionally all the long vowel-sounds.† For scale passages should be used the syllables Do, Re, Mi, Fa, Sol, La, Si. I may add that, in learning hymn-tunes and chants, these syllables had better be adhered to, considering the character of the words to be sung, until the tune or chant is thoroughly known.

The greatest attention should be paid to the pronunciation of words, and to the quality of tone, which should be neither forced nor feeble. Forcing the voice makes people sing sharp, and, by inducing needless fatigue, at last makes them sing flat, in a word, destroys just intonation. The same loss of just intonation follows from a feeble uncertain quality of tone. By a feeble tone is not at all meant a subdued or *piano* mode of singing. Singing *piano* is generally not one of the first things learnt by a choir. It too often involves loss of

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* See Appendix A. † See Appendix B.

pitch, and more often loss of pace, as if *piano* and *lento* were interchangeable words. That constant practice without accompaniment which has been already recommended, is necessary for the eradication of the faults above mentioned, care being always taken to stop practice as soon as ever any signs of fatigue are observed.

As regards pronunciation, it is important, for example, to see that such words as "mire and clay" (Psalm xl. 2) are correctly pronounced, and not as one sometimes hears them within sound of Bow bells, "moire un cly," or, in regions north of Trent, "myur ahn clāāā." The unfortunate letter H also often requires a guardian hand, and the letter R as well.

Glaring faults of pronunciation and articulation should be corrected by the schoolmaster rather than the choirmaster, it being understood throughout this book that it is imperatively necessary that the study of music should never be pursued to the detriment of a sound general education, as good as can reasonably be procured.

The pronunciation of words and the quality of tone, so far as they are within our own power, depend chiefly upon the proper and sufficient use of the movable organs of articulation, the jaws, the tongue, and the lips, and the proper management of the breath, the two grand secrets in the art of singing. The jaws should not be held, as one so often sees them, tightly and fixedly, but quite loosely, and yet with such firmness as that while the mouth is freely opened, its motions may be kept under complete control. The tongue should be neither thrust forward, nor sucked back into the throat, but should be kept as low and flat in the mouth as is consistent with clear articulation, so that the sounds produced by the vocal cords may have unobstructed egress. The lips should not be stiff and motionless, but flexible, and in constant action. The body should be maintained in an easy and erect position.

Unremitting attention to practice of the right kind, under a qualified teacher, is required, to produce the freedom and ease which characterise properly trained singers. Practice of a wrong

kind is worse than useless, indeed positively harmful. If I may quote (and slightly alter) Pope, I would remind my hearers, in his words, that—

> True ease in singing comes from art, not chance,
> As they move easiest who have learned to dance.

Breath should be taken noiselessly, through the mouth, and a sufficient supply should invariably be kept up. The skill of the teacher will be shown by the way in which the pupils are taught to control the emission of the breath, so that just so much breath, and no more, may be used as is required to produce as clear, steady, and pleasing a tone as the vocal organ is capable of producing. This primer does not aim, however, at being a treatise on singing; but as one cannot know too much about a subject of which one may be required to teach only the elements, the reader is referred for much interesting and useful information about the vocal organs and vocal art to one or other of the many valuable works which have been written on these subjects.*

By means both of personal example and of precept, the teacher should take care to form habits of punctuality, attention, and obedience, to check lounging, and other signs of indolence, and to root out the numerous mannerisms which seem to belong to nearly all untrained singers. Singing in tune, precision of attack, taking breath at the right places, correctness of phrasing and of expression, all the qualities, in short, for which highly trained choirs are distinguished, should in their turn receive notice, the difference being one of degree only, not of kind, between the training which ought to be imparted to a choir which will never be heard outside its native village, and that bestowed upon the skilled multitudes, of world-wide fame, which are guided by the *bâton* of a Costa or a Barnby.

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* See Appendix E.

CHAPTER III.

MUSIC FOR THE CHOIR.

The question is often asked, how much music, and what sort of music, ought there to be in the service?

As a matter of individual opinion, I think that, for parish churches at any rate, it may be laid down as a broad general principle that prayer should be spoken, the speaking voice being the most natural to use, the easiest to train, and the most suitable to the greatest number; while praise should be chanted or sung. If this principle is approved and followed, the greatest amount of music in the service should consist of the singing of the canticles, the psalms for the day, hymns, an anthem, and, where music is introduced into the Communion service, of the Offertory sentences, the Ter Sanctus, and the Gloria, all the rest of the service, including the Amens, being spoken. I am aware that in expressing this opinion I shall meet with many to differ from me. The familiar charge of "preaching the prayers," I do not doubt, will be brought against the man who uses the speaking voice; and the charge is often true. But if the art of reading and speaking were more frequently and regularly cultivated than it is, there is no reason why the speaking voice should not be as pleasing and expressive as the singing voice.

If a monotone is preferred, it ought to be upon a low note, so as to suit the majority of voices, and prevent, as far as may be, the loss of pitch which imperfectly trained voices can scarcely avoid. If intoning is the custom, the pitch may be a little higher, but never above A at the very highest.

Both minister and people should either speak in the ordinary manner, or "say" on one note, or intone. The incongruity of combining two different modes of performing the service is utterly intolerable. Whatever mode be adopted, it should be

thoroughly good of its kind: it should not distract or offend the congregation either by its imperfection or by its over-elaboration.

If it were asked what is the least amount of music that is desirable, I should answer, that the canticles, and the Gloria Patri at the end of each of the psalms for the day, should be chanted, and a hymn sung after the third Collect, and after Morning or Evening prayer.

The musical treatment of the canticles is a subject of some difficulty. I am inclined to think that ordinary chants, Gregorian or Anglican, are suitable for all the canticles except the Te Deum, which ought to receive special musical treatment; unless one allows the plea of those who claim that the flexibility of the Gregorian chant makes it applicable to all canticles and psalms. Even when a choir is only very slightly advanced, the Te Deum may be sung to an easy unison setting. Similar settings have been written for the other canticles, and may be used with good effect by choirs of even slender attainments.*

It is a good plan to have four only of these settings, and to sing them in rotation on the first four Sundays of each month, so that the congregation may learn them so thoroughly as to be able to join in them with perfect ease. On the fifth Sunday in the month, the Te Deum, or all the canticles, may be sung either to a fifth setting, or to ordinary chants. If the Te Deum is sung to Anglican chants, they should be single chants; and two at least should be used, verses 1 to 13 and 22 to 29 being sung to the one, and verses 14 to 21 to the other.

I confess to being strongly of opinion that in most, if not in all parish churches, the elaborate musical settings of the canticles technically called "services," in which none but educated musicians can properly take part, are out of place. In no case should I advance beyond the simple yet effective settings I have already mentioned, keeping strictly in mind that the congregation have their part, and ought to bear their part, in the singing of the canticles.

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* See Appendix D.

In the choice of anthems, which it may be said are meant for the congregation to listen to, but not to join in, greater liberty is no doubt admissible. Where there is a really well-trained choir, the wide and rich field of English Church music of this kind is open.

One standing caution is always necessary. No anthem, nor indeed any music, should be attempted, which is not quite within the capacity of the choir, and thoroughly known. Nothing is more painful and distasteful to any intelligent and reverent congregation, than to have to endure the unsuccessful efforts of the choir to struggle through music which is too difficult for them, or which has been insufficiently rehearsed.

There need now be no difficulty in obtaining good hymns and good tunes for all seasons and occasions, so numerous, so excellent, and so cheap, are the collections which have been published within the last few years. Nor need there be any difficulty in obtaining a suitably pointed Psalter, and appropriate melodious Anglican chants, if the ancient and less varying forms of the Gregorian chant be departed from.

Hymn-tunes and chants, short as they are, should nevertheless exhibit the characteristics of good vocal part-writing. For example, the recitation-note of a chant should be well within the compass of each voice, so as not to produce the impression, when sung to several words, of causing a distressing effort to the singer.

Extremely bald and extremely florid tunes and chants are equally to be avoided; nor is there the least reason, with our modern resources, why we should choose or retain either extreme.

I must claim indulgence while I mention some of the common faults in singing hymns and in chanting.

There appears to be a fixed opinion in some minds that minims must of necessity be sung more slowly than crotchets, for instance, that $\frac{3}{2}$ time must be slower in pace than $\frac{3}{4}$. The duration of a minim as compared with that of a crotchet is of course greater; but is it absolutely necessary to sing "Rockingham" at a slower

pace when it is taken from "Hymns Ancient and Modern," where it is printed in $\frac{3}{2}$ time, than when it is taken from the S.P.C.K. collection, where it appears in $\frac{3}{4}$ time?

Again, very many singers have failed to acquire the knowledge that the double bar which usually marks the end of a line of the words does not of necessity affect the time. It is probable that in such a tune as "London New," a pause at the end of each line was contemplated by the writer; but it will be seen that most of the hymn-tunes by modern composers are intended to be sung, as far as time is concerned, as they are written. In selecting hymn-tunes to be sung in large churches by a great number of voices, it should be remembered that whatever be the construction of the tune, a pause must be made at the end of each line, if the whole congregation is to sing together with any sort of precision. This necessity will in great measure determine the kind of tunes most suitable for the purpose.

There is another fault, however, which is quite as common now-a-days. That loud, expressionless, irreverent race through hymns, which is so often disguised and excused as "hearty singing," is quite as objectionable.

The truth is that hymn-singing, like everything which is worth doing at all, is worth doing well, that is, with thought, care, and reverence. Differences among hymns, which are all of the same class of music, are not so marked as the differences among various kinds of secular music, but some variety in the treatment of hymns is both desirable and necessary. Who, for example, would sing the stately "Now thank we all our God" in the same manner as the joyous "Come, ye thankful people, come," though they both are hymns of thanksgiving?

The latest editions of the best known hymn-books are furnished with marks of expression. While due regard is paid to these, it should not be forgotten that expression should never be either exaggerated or finical. It is not to be desired that at every triumphant line in the hymn, the organ should be used in its full power, compelling the unhappy choir, in the effort to be heard, to rise to an agonised excruciating scream; nor, on the

other hand, that at every reference to sorrow, the hands of the organist should be lifted from the keys without warning, leaving the unsupported voices of the choir to die away in a timorous irresolute wail.

Much that has been said on the subject of hymn-singing applies also to the yet more difficult subject of chanting.

Whenever the size of the choir renders it at all practicable, chanting should be antiphonal, the Cantoris or Precentor's side (*i.e.*, the north side) beginning the psalm, the Decani or Dean's side replying. I here quote some apposite remarks from the preface to the "Cathedral Psalter with Chants." The editors point out:—

"(1.) That single or double chants should be used according to the character and construction of each psalm. See Psalms xv. (single); xxiv. (double).

"(2.) That the construction of each psalm should as far as possible govern the antiphonal arrangement; *e.g.*, if the parallel or antithesis occurs between the two halves of each verse, each half should be assigned to Cantoris and Decani respectively. See Psalms xv., xix., l., xc.

"(3.) That the variations of subject or sentiment in each psalm should be marked by a change of chant. See Psalms xviii., lxxviii."

In addition to the remarks just quoted, it may be of assistance to give a few simple rules, to determine the most effective sequence of keys in changing from chant to chant.

1. When both are major, the key-note of the first chant should be the dominant, subdominant, or mediant, of the key of the second.

2. When both are minor, the same key had better be adhered to, or the key-note of the first may be the subdominant of the key of the second.

3. When the first is minor and the second major, the second should be in either the tonic or the relative major of the first, or the key-note of the first may be the mediant of the key of the second.

4. When the first is major and the second minor, the second should be in either the tonic or the relative minor of the first, or the key-note of the first may be the dominant of the key of the second.

5. When two chants in the same key follow one another, it is best that the second should neither begin nor end on the same chord as the first, unless it is in a different position; a rule which should also be observed when there is a change of key.

Clearness and regularity of enunciation, a moderate and even pace, without either hurrying or drawling, and a regard in the mode of chanting to the general character of the psalm, are among the chief points to be attended to in chanting.

Perhaps the most common fault is an inarticulate rush over the words which go to the recitation-note, with a sudden pull-up at the first bar, a hasty break, and a perceptible thud on the first note beyond the bar, as if some material obstacle had actually been cleared.

Great pains have been taken during the last twenty-five years to obviate this and other faults in chanting. In the van of improvement went the late Dr. Stephen Elvey, of New College, Oxford, whose psalter, though to some it may seem needlessly complicated, still remains a model of thoughtfulness and excellence, well worth the study it demands from those who use it, and highly repaying the trouble of mastering its principle.

This is scarcely the place to enter upon a discussion of the theories of pointing the English psalter. I may, perhaps, venture to state that the opinion to which study, observation, and experience have led me, as they have led many others, is one of substantial agreement with Dr. Elvey, namely, that the secret of successful pointing lies in making the true accent of the words coincide with that of the music. Questions of emphasis, not to say of meaning, are also involved; but there are other ways besides of dealing with these.

With every care, it is not always possible to avoid assigning an unaccented syllable, or an unemphatic word, to a note on which the musical accent falls. In such cases, it is the part of a good

chanter to minimise the bad effect, by keeping the musical accent as light as he can.

In opposition to the opinion which retains its vitality here and there, that all pointed psalters are mistakes and nuisances, I maintain that even an ill-pointed psalter is better than the psalter not pointed; dire and disastrous confusion, as my own ears can testify, being the invariable result of the absence of marks of pointing, and of a blind trust in tradition.

On the subjects of pointing and chanting, the reader is referred to the preface of Dr. Elvey's psalter, and to that of the "Cathedral Psalter," which is from the experienced pen of Dr. Stainer.* The preface to the "Manchester Psalter," the prototype of the latter work, may also be consulted; and Chapter XI. of Mr. Helmore's primer on "Plain-Song."

Remarks on the choice of anthems will be more fittingly introduced in the next chapter, which treats of cathedral choirs.

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* See Appendix C.

CHAPTER IV.

THE CATHEDRAL CHOIR.

In the course of what I am about to say concerning the management and training of cathedral choirs, it may be impossible to avoid the repetition of some things which have already been said. On the other hand some things will now be treated of which were left out before, and these must be considered as applying to all church choirs in their measure, inasmuch as it is not too much to expect from a cathedral choir that it should be a model in all respects for the choir of every parish church in the diocese, in formation, management, training, industry, intelligence, skill, efficiency, to a certain extent in the choice of music, and above all in orderly behaviour in church, and in the "godly, righteous, and sober" lives of its members.

Such being the prominent and influential position occupied by cathedral choirs, it is impossible to insist too strongly upon the care which is required in the selection of their members. The mere possession of a good voice, and of musical skill or aptitude, in man or boy, is not of itself sufficient. Every man who is admitted ought to be of proved good character, and a communicant, attendance at Holy Communion being looked upon, not as a test, or as a matter of compulsion, but as a religious habit naturally expected to be acquired by every one who discharges any ministerial function in the Church.

The character of the homes from which the boys are taken is of great importance, and, after the boys are selected, the management and training under which they are placed. Now that in most cathedral establishments the choristers' school has been revived or set up, it does not appear to be so necessary as it once was to plead for as good an education as can be given to the boys on the foundation. Cathedral authorities are now fully

awake to their responsibility in the matter; and there are very few, if any instances, in which the choristers do not receive a good "commercial" education, as it is called, even if a classical education is not always within their reach.

The boys ought to live together in the "Choir-house," under the charge of the master to whom their general education is intrusted. This master may be either a layman or a clergyman. In the former case, if not in all cases, the supervision of their education and management should be undertaken by one of the cathedral clergy on behalf of the cathedral body.

The musical instruction of the choristers, which is usually provided for by statute, as is also their general instruction, properly falls to the organist, who in most places is choirmaster as well.

Two practices each day, in addition to the daily services, are not found to be more than is required with a large repertory of services and anthems, and the necessity for the highest training. In many places the junior boys are chiefly under the musical teaching of the articled pupils of the organist, who himself takes the senior boys individually, and the whole choir of boys three or four times a week.

Every boy who enters a cathedral choir, and indeed any choir, ought to be expected to read and write fairly, and, for cathedral work, to have learned the rudiments of music, so that the teachers may escape unnecessary drudgery.

It is usual to admit to the choir a few probationers over and above the number of boys required for the daily services. With the help of these probationers, a rota of attendance at service may be made, so as to give each boy at least one absence each week. It is a good plan to give all the boys collectively a weekly holiday, the music for the services on that day being arranged for men's voices only. An annual vacation for every member of the choir is of course an absolute necessity.

In church, the choir is under the control of the precentor, whose duty it is also to choose the music, and assign to each member of the choir the part he thinks him best fitted to

perform. Happy is the ruler who is able to convince those over whom he is set that he is intelligent, well-informed, kind, and impartial, to be trusted to say and do what is right and wise, without fear or favour.

More is to be done by example than by precept towards securing orderly and devout behaviour in church. Not only the lay members of a cathedral body, but the clerical members as well, are in danger of becoming perfunctory and careless in the performance of their duties, regarding the daily recurrence of divine worship more in the light of a standing professional engagement, than of a service to be rendered to God. Temptation to such a view of daily service must be and can be struggled against, and should not weakly be yielded to, as if it were irresistible. What is wanted is a spirit of manly, unostentatious piety and reverence, the very opposite of carelessness and indifference, and of a desire of mere personal display. Many are the bright examples of such a spirit among those who lead the music at daily services, and have a right to the name of masters of the art of singing; but where it unhappily does not exist, example first and foremost, and that kindly intercourse between laity and clergy which on every ground is desirable, not to mention other modes of influence, will do much towards its creation and growth.

Let us now turn to the important subject of the selection of music for the services. This is usually done by the precentor, subject, in cathedrals of the New Foundation, to the approval of the dean or the canon in residence. As the organist generally has both to teach and to accompany the music, the precentor will probably be wise and considerate enough to take him into counsel before he makes up the list of music for the week, and chooses the voices to whom the verse and solo work is to be intrusted; unless indeed the convenient plan be in force of giving verses and solos to the Cantoris and Decani sides of the choir in alternate weeks.

Experience is making it more and more clear that, in addition to adequate technical knowledge, general culture should be looked for in those to whom are committed the selection and

the performance of music used in divine service. The Universities of Oxford and Cambridge are guiding (or following) public opinion in this matter, by requiring that every candidate for a musical degree shall in future be expected to pass a preliminary examination in arts.

There ought to be somewhere in the cathedral body the ability to form a trustworthy and unbiassed judgment upon the chants, hymn-tunes, services, and anthems which are continually being produced in this prolific age. I include hymn-tunes in the list, because hymns are at last obtaining their rightful place in the music performed in cathedrals. Music is not necessarily good because the composer is dead, nor necessarily bad, trashy, unecclesiastical, and so forth, because the composer is yet alive, and able to continue his labours. It requires special knowledge, wide acquaintance with music, reverence for the past, and an educated taste, to furnish a correct canon of criticism; and if these requisites exist anywhere in the English Church, they surely should exist in our cathedrals. Under such guidance, the whole field of English Church music, ancient and modern, ought to be explored and drawn from. It is inexcusable to let masterpieces of a bygone age lie neglected on dusty shelves, while any one who tries his 'prentice hand at composition can obtain a hearing; and equally inexcusable to pass by, with the contempt born of ignorance and indolence, the works of illustrious composers of the present century, in favour of music which has nothing but antiquity to recommend it, and which to modern ears is crude, poverty-stricken, and inexpressive, simply because it is too much trouble and risk, where knowledge is scanty, to break through the benumbing fetters of custom and tradition. There is a tradition with which it is a glory to be in accord: the tradition of imperishable models of devotional music; and this tradition is best followed by eagerly appropriating all that is worthiest in every age; but it has nothing in common with that spurious tradition, which consists in a weak, lazy acquiescence in the retention of that which is unworthy, or which is merely another name for brief personal recollections, or else a sounding word brought in to compel silence

in the face of debasing changes which have been allowed to creep in and establish themselves. Under trustworthy guidance, I repeat, the whole field of English Church music ought to be explored, and laid under contribution.

Among other good results of this practice is that the choir is interested, and incited to fresh exertions, by having new music frequently set before them. One can scarcely wonder if listlessness is engendered by the weary iteration of unchanging and unmeaning musical phrases. To keep a choir on the alert, there should ever be before them heights as yet unscaled.

Hearing and taking part in sacred music which is not Church music in the limited sense of the words, such as oratorios and sacred cantatas, as well as secular music of a high order, are also most valuable in keeping up a healthy interest, besides giving to the less experienced members of the choir an opportunity of useful instruction. It need scarcely be added that wise restrictions, the nature of which may be gathered from the first chapter of this primer, must guard the choristers in their pursuit of secular music.

For parish church choirs, except any of remarkable excellence, containing well-trained solo voices, it is advisable to restrict the choice of anthems to full anthems, or to those which contain trios and quartetts.*

There are certain well-known great anthems which every cathedral choir is expected to know. There is some little difficulty, but a rapidly decreasing one, in finding well-written, appropriate, expressive, short anthems. No trouble is too great, however, to give to the making-up of a list for the week which shall be attractive in the highest sense.

It is presumed that there is now no cathedral at which there is not a full rehearsal once a week *at least*. Without rehearsal, it is hopeless to attempt music of any difficulty; indeed there are few compositions suitable for cathedral use which can be taken up extempore, and sung at sight, even by a highly trained choir, in a

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* See Appendix D.

manner upon which practice could not improve. Nor is there in the absence of weekly rehearsals any sufficient opportunity of correcting mistakes which, when the next rehearsal comes round, may possibly be able to plead tradition in their favour.

It would be useful if the minor canons were occasionally to attend the rehearsals, in order to keep fully *en rapport* with the choir in the matter of intoning the prayers, versicles, and responses. It is inexcusable if in this, the fixed portion of the music of the service, any uncorrected hitches occur.

Intoning is sometimes objected to as being unnatural. In spite of any personal predilection in favour of the use of the speaking voice, one is bound to allow that intoning is not more unnatural than any other disciplined and regulated mode of utterance, and has the prescription of antiquity on its side, in addition to being a way of using the voice which carries it much further than speaking. The minister intoning, like the minister speaking or saying, should be, and should be felt by his fellow-worshippers to be, the minister praying. Jerkiness, hurry, drawling, and all affectation and exaggerated expression should be avoided; although a vapid smoothness, devoid of colour and meaning, is not to be regarded as perfection. What is required is firm, clear, audible, reverent singing.

A medium pitch should be selected, G or G♯, and the pitch kept to as closely as possible. A sudden rise in pitch, to recover from a gradual depression, borders on the ludicrous.

In the parts of the service where the people join the minister, the General Confession, the Lord's Prayer, the Creed, and the Confession and the Gloria in the Communion service, it will be noticed that in the Prayer Book each sentence begins with a capital letter. This is for convenience in joint recitation. Each sentence is to be said separately, in one breath, whether the people follow the minister, as in the Confession, one voice succeeding the other before it quite ceases, or accompany him, as in the Lord's Prayer and the Creed.

Punctuation, emphasis, accent, clearness of articulation, should all be carefully observed. In the Lord's Prayer and the Creed,

if the minister does not say by himself the words "Our Father," and "I believe," he should make a very slight pause after saying them, that the people may take up their part, and say it exactly with him. It must be remembered by all concerned, that in these joint recitations, the minister is the leader. It ought to be perfectly easy for a trained choir to adapt themselves on the instant to the differences which cannot but exist even among highly cultivated voices and styles of intoning.

I take this opportunity of reminding the reader that whenever the word "Amen" is printed in Roman characters, it should be said by the person or persons who have said the previous prayer: when it is in Italic characters, by the people only.

It must never be forgotten that even in the ornate and stately services of the "cathedral" or "contemplative" type, where, in consequence of the difficulty of the music, the congregation usually cannot join in singing the canticles or the anthem, there is a distinct and strongly marked people's part, in which almost any one can easily learn to join. The very principle upon which our English services were remodelled in the sixteenth century was to restore them to their original "plain" form, doing away with corruptions and meaningless ornaments, so that the minister's part might be intelligible and distinct, and the people's part so simple and easy, as to make it possible for them to join in the service, instead of having it performed for them.

The only inflections retained in the versicles and responses, and in two other places in the Litany, consist in dropping the voice a minor third at the end of the versicle or response, when the last word is not a monosyllable; the medial accent of the Sarum use; and when the last word is a monosyllable, in dropping the voice a minor third on the penultimate syllable, and raising it a tone again on the last syllable; the moderate or interrogative accent of the Sarum use. This rule is invariable, and applies to all the occasional services, as well as to Morning and Evening Prayer, and the Communion Office, when chorally rendered. There are also the remains of another ancient inflection at the beginning of the service, after the first occurrence

of the Lord's Prayer. With these exceptions, all the prayers should be intoned on one note. The introduction of harmony into the General Confession is on every ground indefensible. An unbroken monotone should prevail from the beginning of the service up to the response to the words "O Lord, open Thou our lips," except that it may be well to sing every "Amen" in harmony; those said by the minister and people together with the plagal cadence; those said by the people alone with the full cadence.

In the best-known form of Tallis's Responses, the people's plain-song is in the tenor, the treble and alto parts having been superimposed by Tallis. The great body of the people should be careful to keep to their accustomed invariable notes, whether Tallis's Responses are sung, or a use which has the plain-song in the treble, according to modern custom. Whatever ornamentation is employed, the less the better, the plain-song should stand out distinct and unaltered, as it does, for instance, in the "Ferial Uses" of St. Paul's, Westminster Abbey, the Temple Church, and Manchester Cathedral; passing notes and graces of all kinds being strictly excluded, and fearlessly expunged where they have crept in, in order that all through the service, except in the anthem, and, when elaborate "services" are sung, in the canticles also, the people may be able to take their part with ease, certainty, and devotion.

CHAPTER V.

UNIONS OF CHURCH CHOIRS.

The praiseworthy custom which unites several parishes together for the common practice and performance of church music being now almost universal throughout the country, a few words concerning unions of church choirs may not be out of place as an addition to what has already been said on the subject of Church Choir Training.

The parishes contained in two or three contiguous rural deaneries will probably be able to supply a sufficient number of choirs to form a workable union, and maintain a qualified choirmaster to itinerate throughout the district when required. Convenience, however, may be trusted to decide upon the size and limits of the area to be included in the union.

There should be a small working committee, containing both clergymen and laymen, to manage the affairs of the union. One of them will usually be the archdeacon, or one of the rural deans, who will naturally act as chairman; two other members of the committee being respectively secretary and treasurer.

A small subscription from each parish will be required, and probably some private help from individuals as well. Even if some parishes are so small or so unmusical as not to be able to furnish a contingent of voices, all should surely be sufficiently interested in the object for which the union exists to give a share of the small pecuniary support which is needed.

No diversities as to the adoption or non-adoption of the surplice, or the admission or non-admission of girls and women to the choir, ought to stand in the way of including in the union any parish situated within the prescribed limits.

The choirmaster should visit each parish in his district from time to time, either throughout the year, or during specified periods.

He ought to find the elementary part of the teaching done ready to his hand, so that he may be able to give all the time at his disposal to lessons in chanting, and singing of hymns and anthems.

It is important that all through the union the same pointing of the psalter should be used; and, for the annual festival, at any rate, chants which are well known to every choir. The hymns and tunes which are to be used by the choirs when they sing together should be familiar to all, although it is probably too much to expect that the same hymn-book and the same set of tunes should prevail throughout the parishes in union.

For general lessons, the choirmaster will of course adhere to the collection of chants and hymn-tunes in use at the particular church; but when the practices for the annual festival are in progress, he will teach the music which has been selected.

Chants to be sung at a large gathering of choirs, many of whom must be somewhat imperfectly trained, should be neither too monotonous nor too florid. In the former case, the singers are apt to get out of tune; in the latter, to fail in clearness and precision. Tuneful chants, well arranged for the voices, should always be selected, unless indeed Gregorian chants are used in the union.

In the choice of hymn-tunes also, care should be taken that really well-written effective tunes should be put before the choirs, if only for the sake of accustoming them to the best and purest models.

Anthems of a broad massive character should be the rule; and the temptation to introduce solo anthems at the festivals should be firmly resisted. Anthems of two or three movements, one of which is a semichorus, or even a quartett, may be introduced without objection. In case the festival is held in the cathedral of the diocese, a solo or verse anthem might be sung by the cathedral choir, as a lesson and a treat to the attending choirs.

The remarks made in the earlier chapters concerning chanting, singing of the hymns, versicles, responses, &c., and concerning the arrangement of the choir in church, must be held to be applicable to choral festivals as well as to ordinary services.

The question is often asked, is it better to group choirs or parts together? Sometimes, as at St. Paul's, there is space sufficient to separate the voices into parts, and yet keep the members of each choir together. When this cannot be done, the division by parts is the more likely to conduce to efficiency and precision.

It will be found useful, when active preparation for the festival is going on, to bring together two or three neighbouring choirs for a sort of battalion drill, in anticipation of the grand review.

The festival day ought to be a really pleasant anniversary in the lives of the members of village choirs. It often involves great fatigue, but there are few who do not think it worth all the trouble it causes.

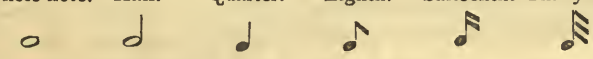
The committee should see that proper accommodation is provided for the choirs, in proper places, at the centre where the festival is held.

It will not be found necessary to have many rules for the government of a union of church choirs. Any rules that are made should be few and simple, and formed on the principle of including as many choirs as possible.

It has been my good fortune to be present at many choral festivals, and not unfrequently to take part in them; and I am happy to have the opportunity of bearing witness to the blessing which manifestly attends them, if they are worked for, conducted, and joined in, from a high motive, and in a right spirit.

APPENDIX A.

TABLE OF NOTES ACCORDING TO THE GERMAN NOMENCLATURE.



THE time-table referred to on pages 9 and 10 is as follows:—

	DUPLE.	TRIPLE.	QUADRUPLE.
SIMPLE.	$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$	$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$	$\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$
COMPOUND.	$\frac{2}{2.}$ $\frac{2}{4.}$ $\frac{2}{8.}$	$\frac{3}{2.}$ $\frac{3}{4.}$ $\frac{3}{8.}$	$\frac{4}{2.}$ $\frac{4}{4.}$ $\frac{4}{8.}$

The foregoing table is simple and uniform, and shows the number of beats, and consequently the position of accents, in both simple and compound time.

APPENDIX B.

For the sake of those who have not the ability or the leisure to refer to the works upon the vocal organs and the art of singing which I have mentioned, a table is here given of the fifteen sounds to which the vowel-sounds of the English language are capable of being reduced, for the purpose of practice in pronunciation.

Six simple long sounds—ā, ah, au, ē, ō, o͞o.

Five simple short sounds—ă, ĭ, ĕ, ŏ, ŭ.

Four compound sounds—ī (ah-ē), oi (au-ē), ū (ē-o͞o), ou (ah-o͞o).

A table of consonants is also given. Consonants are divided, according to a recognised scheme, into two kinds, those which involve a slight initial sound in pronunciation, called voice consonants, and those which are pronounced with a silent emission of breath, called breath consonants. There are also subdivisions into explosive and sustained, and into classes taking their names from the organs chiefly employed in their pronunciation.

Voice Consonants.			Breath Consonants.	
Guttural	*g hard*	Explosive.	*c hard, k, q*	Explosive.
Dental	*d*		*t*	
Labial	*b*		*p*	
Labial	*v*	Sustained.	*f*	Sustained.
Sibilant	*z*		*c soft, s*	
Mixed	*y*		*h*	
,,	*x (egs)*		*x (eks)*	
,,	*j, g soft*		*ch*	
,,	*th (dh)*		*th*	
,,	*zh*		*sh*	
,,	*w*		*wh*	
Liquid	*ng*			
,,	*l*			
,,	*m*			
,,	*n*			
,,	*r*			

APPENDIX C.

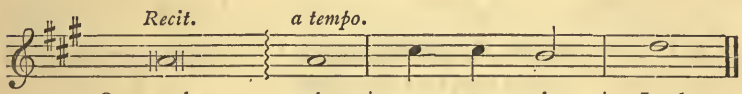
I AM permitted to print the Preface to the "Cathedral Psalter."

In chanting to Anglican chants, the existence of an initial bar, at the close of the recitation, before the mediation and cadence begin, always makes itself felt (unless it is ignored by imperfectly instructed singers), whether it be unmarked, or indicated by accents or distinctive type. Dr. Stainer's remarks are therefore applicable to all psalters which profess to be pointed to suit Anglican chants.

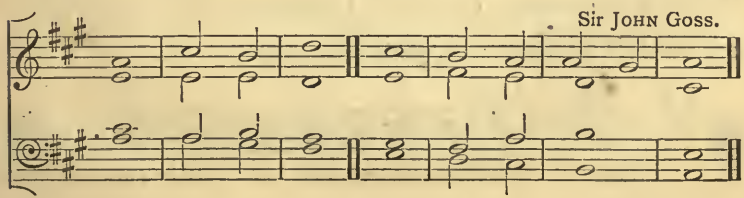
1. The words, from the commencement of each verse and half-verse up to the accented syllable, are called the Recitation.

2. On reaching the accented syllable, and beginning with it, the *music* of the chant commences, in strict time (*a tempo*), the upright strokes corresponding to the bars. The Recitation must therefore be considered as *outside* the chant, and may be of any length. The note on which the Recitation is made is called the Reciting-note.

3. If there is no syllable after that which is accented, the accented syllable must be held for one whole bar or measure,* *e.g.*—

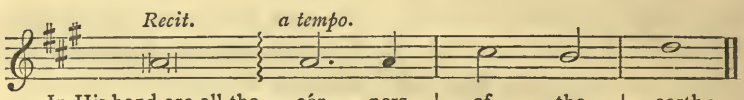


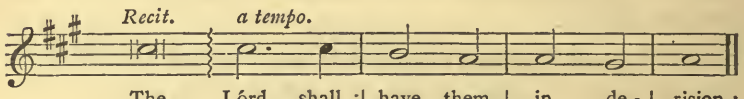
* The melody of the following chant has been used throughout in the examples:—



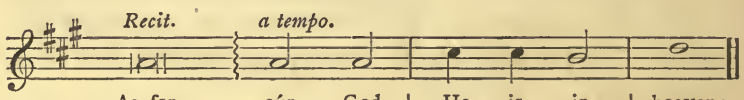
If other syllables follow the one accented, the first measure or initial bar of the chant will have to be divided into *parts of a semibreve*.

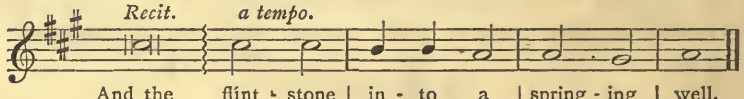
4. The following general rules will help to explain this, the accented syllable being called *the accent*. If one syllable follows the accent, the first bar is divided into a dotted minim and a crotchet, *e.g.*—



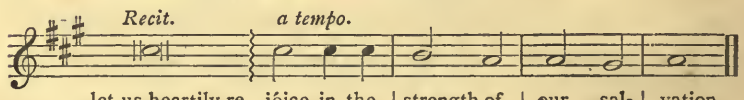


Sometimes, when only one syllable follows the accent, the first bar is divided into two minims, *e.g.*—

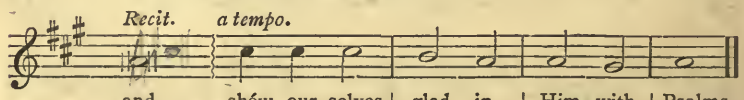




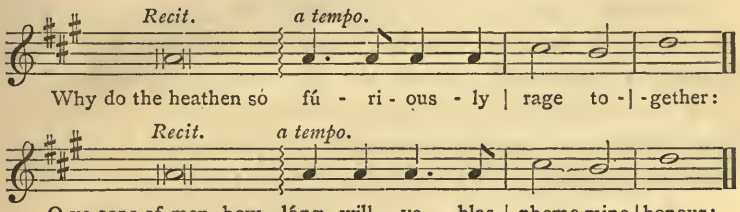
5. If two syllables follow the accent, the first bar is generally divided into a minim and two crotchets, *e.g.*—



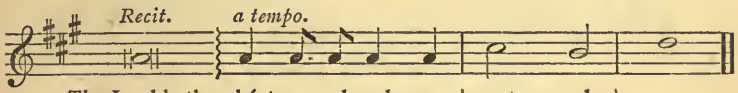
or, into two crotchets and one minim, *e.g.*—



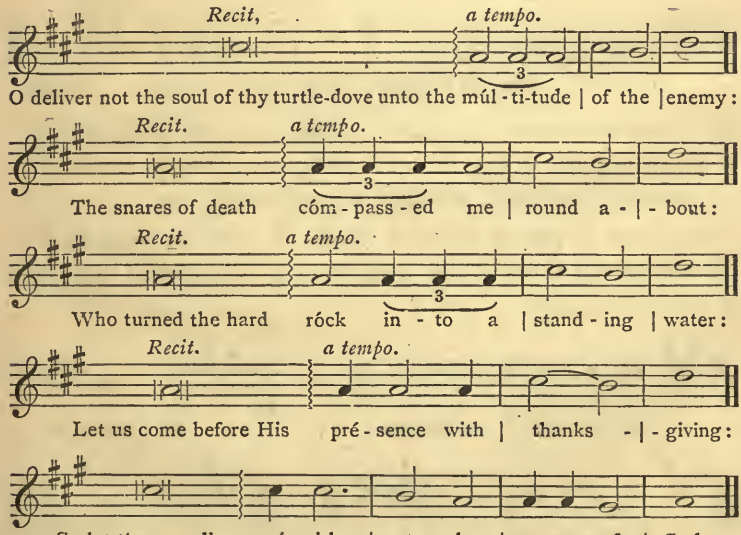
6. If three syllables follow the accent, the first bar is generally divided into four equal parts, or their equivalent value, *e.g.*—


Recit.
a tempo.
Why do the heathen so fú - ri - ous - ly | rage to -| -gether:
Recit.
a tempo.
O ye sons of men, how lóng will ye blas-| -pheme mine | honour:

7. In the rare cases in which four syllables follow the accent, the bar will be without difficulty divided into the equivalent of four crotchets, *e.g.*—

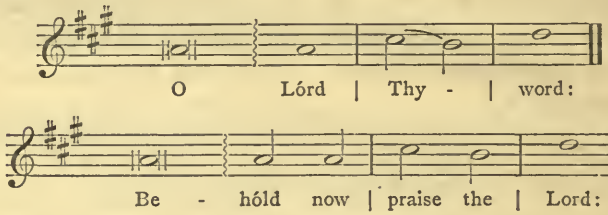


8. Study and experience will shew that the most natural rendering of the words will in many instances call for other divisions of the bar, a few of which are here given, *e.g.*—

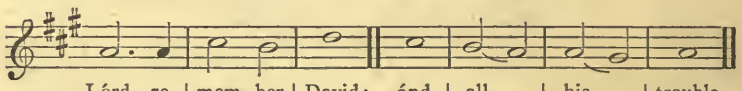

Recit,
a tempo.
3
O deliver not the soul of thy turtle-dove unto the múl - ti-tude | of the | enemy:
Recit.
a tempo.
3
The snares of death cóm - pass - ed me | round a - | - bout:
Recit.
a tempo.
3
Who turned the hard róck in - to a | stand - ing | water:
Recit.
a tempo.
Let us come before His pré - sence with | thanks - | - giving:
So let the ungodly pé - rish | at the | presence of | God.

9. An asterisk (*) is a direction to take breath. Other stops (, ;) must be attended to as in good *reading*.

10. It is of the utmost importance that no break or pause should occur between the Recitation and Accent. The words should be deliberately recited; but the reciting-note must not be held any longer than is absolutely necessary for this. Hence in some verses the reciting-note will be only equal to a *very short* musical note, *e.g.*—

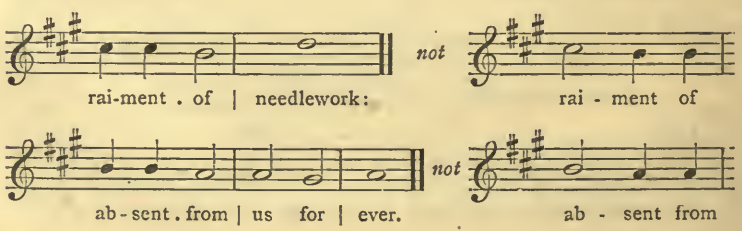


11. When a verse or half-verse commences with an accent, it is evident that there is *no recitation;* the rhythmical music therefore begins at once, *e.g.*—

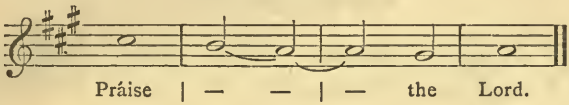


As the accent holds the position of the first beat of the first bar, it is unnecessary to sing it louder than any of the words recited: its position, musically, will give it quite enough emphasis.

12. A dot is placed between words or syllables belonging to the second bar of the music, when their division would otherwise be doubtful, *e.g.*—



13. Lines placed horizontally shew that the preceding syllable must be continued for the space indicated, *e.g.*—



14. *F.* signifies *Full*, that is, to be sung by both sides of the choir; *f* signifies *forte*, loud; *p*, *piano*, soft; *mf*, *mezzo forte*, moderately loud; *2nd part*, directs the choir to repeat the second half of a double chant at the verse to which it is prefixed.

APPENDIX D.

A LIST of easy "Services" is here given. They are all published by Messrs. Novello, Ewer and Co., in their series of "Services by Modern Composers, Octavo Edition."

The list does not pretend to be either exhaustive or exclusive, but it contains good specimens of the kind of "Services" or "Settings" recommended in Chapter III. for the use of Parish Choirs.

The Morning and Evening Service, together with the Office for the Holy Communion (simple Chant form) . . . . . *W. T. Best.*

Do. in D . . . . *J. B. Calkin.*

Do. in F . . . *Dr. J. B. Dykes.*

Do. in F . . . . *Dr. G. M. Garrett.*

Do. in C . . . *W. Macfarren.*

Do. in G (unison) *Dr. G. A. Macfarren.*

Do. in A (unison) . *Dr. E. G. Monk.*

Do. in G . . . *Sir R. P. Stewart.*

Do. (Chant form) . *E. H. Thorne.*

Do. in F (unison) . *Berthold Tours.*

Do. in E flat (Chant form) . *James Turle.*

Unison Service in F. Te Deum, Jubilate, Magnificat, and Nunc dimittis . . . . . *Dr. H. Hiles.*

Chant Service in E flat. Te Deum, Benedictus, Sanctus, Kyrie, Magnificat, and Nunc dimittis *Boyton Smith.*

Chant Service in F. Te Deum, Jubilate, Magnificat, and Nunc dimittis . . . . . *Dr. S. S. Wesley.*

Unison Service in A. Te Deum, Benedictus, Jubilate, Magnificat, and Nunc dimittis . *Sir John Goss.*

Chant Service. Te Deum, Benedictus, Jubilate, Magnificat, Nunc dimittis, Cantate Domino, and Deus misereatur . . . . . *J. Barnby.*

The Canticles, arranged to Gregorian Tones *Dr. J. Stainer.*
Do. 2nd series . . . ,,
Do. 3rd ,, . . . ,,
Do. 4th ,, . . . ,,
Chant Service for the Te Deum and Benedictus in D . . . . . *A. H. Littleton.*
Chant Service for the Te Deum in D . . . *E. Herbert.*
Chant Service for the Te Deum in D . . *Sir F. G. Ouseley.*
Te Deum in F . . . . . *Sir John Goss.*
Te Deum in D . . . . . *Dr. Arthur Sullivan.*
Jubilate and Kyrie in D . . . *Dr. Arthur Sullivan.*
Evening Service, Magnificat and Nunc dimittis, partly in Chant form, in F . . . *E. J. Hopkins.*
Do. in D (simple Chant form) *A. H. Littleton.*
Do. in C (unison) . . *W. Macfarren.*
Do. in D (unison) . . . *Dr. W. Spark.*
Do. set to irregular chants . *Dr. J. Stainer.*
Do. in C . . . . . *J. Barnby.*
Chant Service in D. Magnificat and Nunc dimittis, on a Parisian Theme . . . . *T. T. Trimnell.*
Cantate Domino and Deus misereatur in C (unison) *Sir J. Goss.*
The Office of the Holy Communion, set to music of an easy character, in C . . . . *Sir F. G. Ouseley.*
Nicene Creed, in an easy form for four voices, or in unison, in G . . . . . *Dr. J. Stainer.*

A list of anthems, not too difficult for Parish Choirs, is also given.

This list, like that of the "Services," is neither exhaustive nor exclusive, but is meant to serve as a guide in the selection of suitable anthems.

Each of the anthems mentioned can be obtained from Messrs. Novello, Ewer and Co. for a trifling sum.

MORNING.

Almighty and merciful God . . . . . *Goss.*
I will alway give thanks . . . . . *Calkin.*

MORNING—*continued.*

I will sing of Thy power . . . . . *Sullivan.*
The Lord is my Shepherd . . *Dykes, Macfarren, Schubert.*

EVENING.

Abide with me . . . . . *W. S. Bennett.*
Behold, now praise the Lord . . . . . *Rogers.*
Hear our prayer . . . . . *Prentice.*
I will lay me down . . . *H. Gadsby, Hiles, Colborne.*

ADVENT.

Almighty God, give us grace . . . . *S. S. Wesley.*
Awake, awake, put on thy strength . . . . *Stainer.*
Blessed be the kingdom . . . . . *Sullivan.*
Blessed is He who cometh . . . . . *Gounod.*
Blessed Lord, who hast caused . . . . *S. S. Wesley.*
Doth not wisdom cry . . . . . *Hacking.*
Great God, what do I see and hear . . . *M. Luther.*
Hearken unto Me, My people . . . . *Sullivan.*
He that shall endure to the end . . . . *Mendelssohn.*
Hosanna! Blessed is He . . . . *G. A. Macfarren.*
Hosanna in the highest . . . . . *Stainer.*
How lovely are the messengers . . . . *Mendelssohn.*
It is high time to awake . . . . . *Barnby.*
Listen, O isles . . . . . *Allen.*
O Lord Jesu Christ . . . . . *S. S. Wesley.*
O Lord my God . . . . . *Nares.*
Our conversation is in heaven . . . . *Gilbert.*
Prepare ye the way . . . . . *Wise.*
Rejoice greatly . . . . . *Gadsby.*
Send out Thy light . . . . . *Gounod.*
Sleepers, wake, a voice is calling . . . . *Mendelssohn.*
The grace of God . . . . . *Barnby.*
The Lord will comfort Zion . . . . . *Hiles.*
The night is far spent . . . . . *M. Smith.*
Thou Judge of quick and dead . . . *S. S. Wesley.*
Unto you that fear . . . . . *Bridge.*

CHRISTMAS.

Arise, shine	*Elvey.*
Behold, how good and joyful	*W. H. Gladstone.*
Behold, I bring you glad tidings	*Barnby, Goss.*
Blessed be the Lord God	*S. S. Wesley.*
Drop down, ye heavens	*Barnby.*
Holy night	*Barnby.*
In the beginning	*Thorne, Allen.*
Let us now go even	*Hopkins.*
Sing and rejoice	*Barnby.*
Sing, O daughter of Zion	*Gadsby.*
Sing, O heavens	*Tours.*
The angel Gabriel	*Smart.*
The grace of God	*Barnby.*
The light hath shined on us	*Silas.*
While all things were in quiet silence	*G. A. Macfarren.*

NEW YEAR'S DAY.

Let all men praise the Lord	*Mendelssohn.*
Sleepers, wake, a voice is calling	*Mendelssohn.*

THE CIRCUMCISION.

In Christ dwelleth	*Goss.*

EPIPHANY.

Almighty and everlasting God	*Gibbons.*
Behold the Lord, the Ruler	*Thorne.*
From the rising of the sun	*Ouseley.*
Lo, star-led chiefs	*Crotch.*
O God, who by the leading	*Attwood.*
O worship the Lord	*Thorne.*
Praise the Lord, O Jerusalem	*J. Clarke.*
When Jesus our Lord	*Mendelssohn.*
When Jesus was born	*Elvey.*

SEPTUAGESIMA.

All Thy works praise Thee . . . . . *Thorne.*
Great and marvellous . . . . . *Boyce.*
O praise the Lord of heaven . . . . . *Goss.*
The heavens are telling . . . . . *Haydn.*

SEXAGESIMA.

How dear are Thy counsels . . . . . *Crotch.*
In God's word . . . . . *Ouseley.*
Teach me, O Lord . . . . . *Attwood, Rogers.*

QUINQUAGESIMA.

Behold, how good and joyful . . . *Gladstone, Jekyll. Clarke-Whitfeld, Nares.*
Blessed are the merciful . . . . . *Hiles.*
Let your light so shine . . . . . *Barnby.*

ASH WEDNESDAY.

Hear us, O Saviour . . . . . *Hauptmann.*
Make me a clean heart . . . . . *Barnby.*
Now, saith the Lord . . . . . *G. A. Macfarren.*

LENT.

Blessed are the undefiled . . . . . *Sewell.*
Blessed is he that considereth . . . *Nares, Walmisley.*
Call to remembrance . . . . . *Nares.*
Come, and let us return . . . . . *Goss.*
Come unto Me . . . . *J. S. Smith, Elvey, Wray.*
Comfort the soul of Thy servant . . . . *Crotch.*
Distracted with care and anguish . . . . *Haydn.*
Enter not into judgment . . . . . *Attwood.*
Haste Thee, O Lord . . . . . *Ouseley.*
He in tears that soweth . . . . . *Hiller.*
Hide not Thou Thy face . . . . . *Zingarelli.*
Hide not Thou Thy face . . . . . *Farrant.*
Hide not Thy face . . . . . *Gibbs.*

LENT—*continued.*

Incline Thine ear . . . . . *Himmel.*
In Thee, O Lord . . . . . *Tours.*
I will arise . . . . . *Creyghton.*
Lord, for Thy tender mercies' sake . . . *Farrant.*
O cast thy burden . . . . . *Thorne.*
O Lord God of hosts . . . . . *Crotch.*
O Lord my God . . . *Attwood, Malan, S. S. Wesley.*
O Saviour of the world . . . . . *Goss.*
Out of the deep . . *Aldrich, Colborne, Hatton, Verrinder.*
Rend your heart . . . *Calkin, Colborne, Harris, Pye.*
Save, Lord, hear us . . . . . *Marenzio.*
Save me, O God . . . . . *Jekyll.*
Seek ye the Lord . . . . . *Bridge, Roberts.*
Try me, O God . . *E. J. Hopkins, Nares, J. S. Smith.*
Turn Thee again, O Lord . . . . . *Attwood.*
Turn Thy face from my sins . . . . *Attwood, Sullivan.*
Unto Thee have I cried . . . . . *Elvey.*
Withdraw not Thou Thy mercy . . . . *Attwood.*

HOLY WEEK.

Blessed is He who cometh . . . . . *Gounod.*
Daughters of Jerusalem . . . . . *Elvey.*
God so loved the world . . . . . *H. Clarke.*
Is it nothing to you? . . . . . *Ouseley.*
My God, my God . . . . . *Benson, Reynolds.*
O Saving Victim . . . . . *Gounod, Tours.*
O Saviour of the world . . . . . *Goss.*

EASTER-TIDE.

Almighty Father . . . . . *Evans.*
Break forth into joy . . . . . *Prentice.*
Christ, being raised . . . . . *Elvey.*
Christ is risen . . . . . *Elvey, Thorne.*
Christ our Passover . . . . . *Goss.*
God hath appointed a day . . . . . *Tours.*

EASTER-TIDE—*continued*.

Hallelujah to the Father . . . . . *Beethoven.*
He is risen . . . . . *Gadsby.*
If we believe that Jesus died . . . . . *Goss*
I have set God alway before me . . . . *Goldwin.*
Now is Christ risen . . . . . *Allen.*
The Lord is my strength . . . *W. H. Monk, Smart.*
They have taken away my Lord . . . . *Stainer.*
This is the day . . . . . *Elvey, S. C. Cooke.*
Thou wilt keep him in perfect peace . . . *Jekyll.*
We declare unto you . . . . . *Bridge.*
Why seek ye the living among the dead . *E. J. Hopkins.*

ASCENSION-TIDE.

Awake up, my glory . . . . . *Wise.*
Hallelujah to the Father . . . . . *Beethoven.*
King all glorious . . . . . *Barnby.*
Leave us not, neither forsake us . . . . *Stainer.*
Lift up your heads . . . . . *J. L. Hopkins.*
O clap your hands . . . . . *Stainer.*
O how amiable . . . . . *Barnby.*
O Lord our Governor . . . . . *Gadsby, Marcello.*
O risen Lord . . . . . *Barnby.*
Rejoice in the Lord . . . . . *Calkin, Elvey.*

WHITSUN-TIDE.

As pants the hart . . . . . *Spohr.*
Come, Holy Ghost . . . . . *Attwood, Elvey.*
God is a Spirit . . . . . *W. S. Bennett.*
If ye love Me . . . . . *Heap, Monk, Tallis.*
O Holy Ghost, into our minds . . . . *G. A. Macfarren.*

TRINITY SUNDAY.

Blessing and glory . . . . . *Boyce.*
O Father blest . . . . . *Barnby.*
Whatsoever is born of God . . . . . *Oakeley.*

SUNDAYS AFTER TRINITY.

Almighty and merciful God . . . . . *Goss.*
Almighty God, unto Whom all hearts . . *Benson, Jekyll.*
Blessed is the man . . . . . *Goss.*
Cast thy burden . . . . . *Mendelssohn.*
Grant, O Lord . . . . . *Mozart.*
Grant to us, Lord, we beseech Thee . . . *Barnby.*
How goodly are thy tents . . . . . *Ouseley.*
How lovely are Thy dwellings . . . . *Spohr.*
I am Alpha and Omega . . . . . *J. Stainer.*
I know that the Lord is great . . . . *Ouseley.*
In Jewry is God known . . . . *Clarke-Whitfeld.*
I will alway give thanks . . . . . *Calkin.*
I will magnify . . . . . *Shaw.*
I will sing of Thy power . . . . . *Sullivan.*
I will sing unto the Lord . . . . . *Wareing.*
Judge me, O God . . . . . *Mendelssohn.*
Keep, we beseech Thee . . . . . *Travers.*
Lord of all power and might . . . . . *Mason.*
Lord, we pray Thee . . . . . *Roberts.*
O Almighty and most merciful God . . *Ouseley, Turle.*
O how plentiful . . . . . *Pattison.*
O Lord God . . . . . *Goss.*
O Lord, Thou art my God . . . . . *Ouseley.*
O love the Lord . . . . . *Goldwin.*
O praise God in His holiness . . . . *Weldon.*
O praise the Lord . . . . . *Goss, Weldon.*
O taste and see . . . . . *Goss, Sullivan.*
Our conversation is in heaven . . . . *Gilbert.*
Ponder my words . . . . . *Colborne.*
Praise the Lord, O Jerusalem . . . . *Scott.*
Seek ye the Lord . . . . . *Bridge.*
See what love . . . . . *Mendelssohn.*
The Lord is my Shepherd . . *Shaw, Dykes, Macfarren. Schubert.*
The Lord will comfort Zion . . . . . *Hiles.*

SAINTS' DAYS.

Blest are the departed . . . . . *Spohr.*
In the sight of the unwise . . . . . *Ouseley.*
The righteous live . . . . . *Stainer.*
The righteous shall flourish . . . . . *Calkin.*
The souls of the righteous . . . . *G. A. Macfarren.*

ST. THOMAS.

O that I knew where I might find Him . *W. S. Bennett.*

ST. STEPHEN.

To Thee, O Lord . . . . . *Mendelssohn.*

ST. JOHN THE EVANGELIST.

Give ear, O ye heavens. . . . . *Armes.*

INNOCENTS' DAY.

These are they which follow . . . . *Goss.*

CONVERSION OF ST. PAUL.

And Paul came . . . . . *Mendelssohn.*

PURIFICATION.

Blessed are the merciful . . . . . *Hiles.*
Blessed are the undefiled . . . . . *Sewell.*
The Lord is in His holy Temple . . . . *Thorne.*

ANNUNCIATION.

And the Angel Gabriel . . . . . *W. H. Monk.*

ST. JOHN THE BAPTIST.

Listen, O isles . . . . . *Allen.*

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O everlasting God . . . . . *Oakeley.*
O praise the Lord . . . . . *Barnby, Elvey.*

ALL SAINTS.

These are they which came . . . . . *Dykes.*
What are these . . . . . *Stainer.*

BAPTISM.

And there was a pure river . . . . . *Ouseley*

CONFIRMATION.

Come, Holy Ghost . . . . . *Attwood.*
Wherewithal shall a young man . . . . *Elvey.*

BURIAL.

As we have borne the image . . . . . *Barnby.*
Blest are the departed . . . . . *Spohr.*
If we believe that Jesus died . . . . . *Goss.*
Lord, let me know mine end . . . . . *Goss.*
The Lord gave . . . . . *Mackenzie.*
Thou knowest, Lord . . . . . *Purcell.*

HOLY COMMUNION.

Almighty God . . . . . *Benson, Jekyll.*
I will wash mine hands . . . . . *E. J. Hopkins.*
O Saving Victim . . . . . *Gounod, Tours.*

EMBER DAYS.

Come, Holy Ghost . . . . . *Attwood.*
How lovely are the messengers . . . . *Mendelssohn.*
Now we are ambassadors . . . . . *Mendelssohn.*

DEDICATION OF A CHURCH.

Blessed are they . . . . . *Page, Tours.*
Hear the voice and prayer . . . . *J. L. Hopkins.*
O how amiable . . . . . *Barnby, Richardson.*
The Lord hath chosen Zion . . . . . *Bridge.*

HARVEST.

Blessed be the Name . . . . . *Gadsby.*
Fear not, O land . . . . . *Goss.*
I will give thanks . . . . . *Barnby.*
I will magnify Thee . . . . . *Goss.*
O Lord, how manifold . . . . . *Barnby.*

HARVEST—*continued.*

Praised be the Lord daily . . . . . *Steggall.*
The eyes of all wait . . . . . *M. Smith.*
Thou visitest the earth . . . . . *Green, Callcott.*
While the earth . . . . . *Heap.*
Ye shall dwell in the land . . . . . *Stainer.*

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The nations are now the Lord's . . . . . *Mendelssohn.*

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All ye who weep . . . . . *Gounod.*
Come and let us return . . . . . *Goss.*

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Come, Holy Ghost . . . . . *Attwood.*
How lovely are the messengers . . . . . *Mendelssohn.*
O Lord Jesu Christ . . . . . *S. S. Wesley.*

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Behold how good and joyful . . . . . *Clarke.*
Blessed are the merciful . . . . . *Hiles.*
Blessed is he that considereth . . . . . *Nares.*
Give unto the Lord . . . . . *Bridge.*
Let your light so shine . . . . . *Barnby, Calkin.*

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